

Facts, Fiction, Fancies and Fashion of Interest to the Women of Washington

Helene's Married Life

By May Christie

(Copyright, 1920, McClure Syndicate.)

XXI—The Forgotten Name.

"Jim! Oh, Jim, don't you know me?" I cried, stretching out both hands to catch him as he swayed. "It's I, Helen!"

He pushed his hands away, propping himself up in bed, so that his face was close to mine. There was no light of recognition in his eyes.

"A lie!" he muttered. "What—then—said about me—was—"

"Yes, dear!" I strained to catch his weak, muttering tones. "Tell me what did they say?"

He flung his head back then, and laughed. It was a queer, hollow laugh—infinitely pathetic.

"What—what do you care, anyhow?" The unnaturally bright eyes were fixed upon me. "You took their part?"

"No, Jim!" I cried, distraughtly. "I stick by you. I believe in you. I always shall believe. Tell me—tell me the truth!"

"What they—what they said about me was—"

"Yes, dear heart! What did they say?"

I wasn't frightened now. Those wild, dilated eyes—oh, in the old days they had held only an overpowering tenderness for me. Delirious or not, Jim—my Jim—wouldn't seek to harm me. Besides, in a moment such as this, I couldn't think about myself. What did an atonic of humanity like myself—foolish, spoiled, girl that I was—matter in comparison with my husband's peace of mind, his ultimate recovery? For—till Jim's mind was eased—the fever and delirium wouldn't leave him. I knew it.

I brought every scrap of will-power into play. I willed with all my strength that Jim should tell me the burden that was weighing his soul. My eyes met his—and didn't flinch or waver.

"The—check," he muttered. Then followed a tangle of words I couldn't understand. For in his delirium he spoke incoherently.

"You mean you didn't forge the check?" I whispered to him, softly but quite distinctly, and praying that the question might really reach his fevered brain.

"A lie—a lie!" His voice rose on a high, shrill note. Immediately below the bandage on his forehead I could see the veins stand out. His lips trembled with emotion, after the manner of a hurt, proud child. For Jim—this poor, fever-racked Jim—was reduced by utter weakness to the period of uncontrolled childhood.

Reaching forward suddenly he caught my hand.

"The check—the check—that they said about me was—a—what?" His voice was clear now. He gripped my hand so tightly that it hurt. "I didn't—do it!"

"Of course you didn't! It was the work of someone else!" I soothed him, as though a strong light were shining from within.

"I know—who did it?" His voice was feebler now, despite those brilliant eyes. Again I strained my ears to catch each syllable. "The man who forged the check—was—"

"Yes? Tell me, dear? Tell me his name?" I urged, as I bent forward.

"His name is—"

His hand relaxed, and he fell back on his pillows, utterly exhausted. His eyes closed.

A wave of anxiety and remorse swept over me. Instead of questioning poor Jim, I ought to have soothed him into silence, discouraged all exciting talk. But, oh! I truly had indeed done everything for the best!

He lay there, very white and still. I pressed my hand against his heart.

WHAT'S IN A NAME?

LENORE.

Made famous this country by Poe, is in reality the Spanish transformation of one of the most ancient of feminine names—Helen. Its original root was "Helene," the Greek sun-god who drove his heavenly chariot around the heavenly vault day by day, the name signifying light and brightness.

Every language, practically, has brought its distinguishing mark to the original name, and Lenore is one of the most beautiful and musical of the derivatives. In Italy Lenora is one of the forms, Eleanor in England, Ellen in Ireland and so on.

The original Spanish derivative was Lenore, in which the "n" gradually displaced the "m."

The jewel assigned to bearers of this name is the beautiful yellow jacinth—a stone formerly carried by travelers to insure them against accident and disease. A fantasy associated with this gem is that it warms its wearer of approaching danger by growing pale in color, and it also is supposed to guarantee protection from bolts of lightning. The lucky day of Lenore is Sunday and six is her lucky number. To dream of her natal stone, the yellow jacinth, is interpreted to mean success in any undertaking she may be interested in at the time.

(Copyright, 1920.)

Get rid of that annoying rash with

Resinol

After you have given careful attention to your toilet, and you take up the mirror for a final glance, what a disappointment it is to find that ugly little rash still shows on your face and neck.

But there is a way to help overcome this rash—the use of Resinol Ointment aided by Resinol Soap.

Whether it is a patch of eczema or just a temporary irritation you can usually rely on the gentle, soothing Resinol treatment to set it right. The mild and healing ingredients of Resinol cannot harm the tenderest skin—they improve it.

RESINOL SHAVING STICK is so soothing it makes after-shave lotion unnecessary. Resinol products sold by all druggists.

The Head Nurse says:



Eat Nuts for Heat

We have so long regarded nuts as the last course for the Christmas dinner that we fail to realize that they have a real place in our dietary. Nuts are to the human system about what gasoline represents to the motor car. His words came back to me, to copy them. Oh, if I could but translate the vital spark from my own healthy frame to Jim's!

With a light, sure touch, then did I stroke Jim's hand. As for Jim's gaze met mine—he smiled at me!

Then the heavy eyelids fell. The breathing grew more regular. And in fifteen minutes Jim was sound asleep—a tranquil beauty—resting sleep, that was better than all the drugs or medicines in the world!

Two hours later Alice's old housekeeper relieved me at my post. She brought a message from her mistress that I was expected in the drawing-room for tea.

I left Jim with reluctance. I felt a queer, inexplicable jealousy of everyone who should come near him! Yes, we women are strange creatures! I took our hearts will always rule our heads.

Tomorrow—A Reluctant Promise.

(Copyright, 1920.)

An Up-to-the-Minute Costume Adapted from Chinese Play

By CORA MOORE

New York's Fashion Authority.

Anyone who has had the good fortune to see "East Is West" at the Astor Theater, New York, will easily recognize the similarity between the costume illustrated and Ming Toy's.

The adaptation was made by Mrs. Granger, expressly for Ming Toy (Ming Toy) to wear in private life.

A soft midnight blue satin was used for the accented skirt, a fine serge of the same shade for the tunic and coat, and patent leather and moiré silk for the bands.

Then she added a facing of Chinese-blue satin to the wide sleeves and used it again to edge the neck and line the panels and finally, closed the front of the abbreviated jacket with three small gold buttons.

CHILDREN'S SUNRISE STORIES

UNCLE WIGGILY AND SAMMIE'S SKIPPER.

By HOWARD H. GARIS

Out in the woodshed of the burrow house where the Littlest family of rabbits lived Uncle Wiggily one day heard a pouncing, napping noise.

On going out Uncle Wiggily saw there Sammie, the boy rabbit. "What are you making, Sammie?" asked the rabbit gentleman.

"Sort of a boat," the boy answered.

"Then it must be an ice boat," went on Uncle Wiggily. "For the duck pond is frozen now."

"That's what I'm making," said Sammie. "Only I call it a skipper. 'Sussie and I skipped over the ice yesterday' when the Baron chased us," said the bunny gentleman, with a sort of sideways twinkle in his pink nose.

"So I heard," said Sammie. "Well, after I get my skipper done you and Sussie may ride over the ice on that, if you like."

"Thank you," spoke Uncle Wiggily. "But I don't look for the ice to melt so soon."

"Oh, you just put the skipper on the ice, sit on it and push yourself along," Sammie answered.

Then he went on hammering and building, and Uncle Wiggily started to look for an adventure.

"I'll try your skipper when I come back, Sammie," called the rabbit gentleman.

"Uncle Wiggily! Uncle Wiggily!" called Sammie after him, as the rabbit was hopping off down the hill.

"What is it?" he turned back to ask. "Do you want a pound of sugar from the 8 and 9-cent store?"

"No, but you had better take your umbrella," spoke Sammie. "It's raining."

Truly it did look as if it might storm, so he went back after his trusty umbrella. Sammie was still hammering and banging away at the ice skipper.

"Sammie is a great boy!" thought the bunny gentleman.

The wind started to blow harder and it looked more and more like a storm. The bunny gentleman started.

"I guess I'll go back home!" he turned around, and as he did so he saw the queer old Fuzzy Fox jump from behind a snow bank.

"Oh, ho!" barked the fox, twisting his long, thin body into a grin. "This is the time I'll get you, Uncle Wiggily! You haven't Sussie with you, now, to sew your button on, and me fast to a chair! Sussie isn't here!"

"No, and I'm glad she isn't!" said the bunny gentleman. "You can't hurt her. And now you run along, you fool, and creature."

"Hi! Run along! Yes, I'll run along after YOU!" yelled the fox. "Here I come!"

With that he ran, but did stop to "pose" Uncle Wiggily's stool still.

The bunny did not—he ran, too, and he kept ahead of the fox.

"I'll take a short cut across the frozen duck pond ocean!" said Uncle Wiggily, as he ran away from the Fuzzy Fox.

And he reached the shore of the frozen pond, there was Sammie, the bunny boy, with his new skipper boat, ready to glide over the ice.

"Oh, Uncle Wiggily! Come on! Go aboard my boat!" cried the bunny boy. "It skips as fast as anything, my skipper does!"

"Push, Sammie, push!" cried Uncle Wiggily, as he stood up on the skipper and looked at the fox dribbling along over the ice.

"I am pushing," panted Sammie. "I am pushing. But my skipper doesn't skip as fast with two on as with only one. The wind is blowing hard. If I only had a sail!"

Then he opened the umbrella and held it out in front, as he stood up on the skipper. The wind blew on the open umbrella, as it blows on a sail. On came the fox, but the skipper boat went so fast that it soon left the fox far behind and he didn't get Uncle Wiggily, or Sammie, either.

"Well," said the bunny gentleman. "It's a good thing you made your skipper, Sammie."

"A good thing you had your umbrella," laughed Sammie, and so it was.

The fragrance of Parma violets rose intoxicatingly to her nostrils. It was her first act of rebellion.

ANCIENT POULTRY.

A book written more than 1,000 years ago mentions two breeds of poultry still being raised in China. The incubators now used are the same in principle as those employed in Egypt 4,000 years ago.

THEATRICAL LAWS.

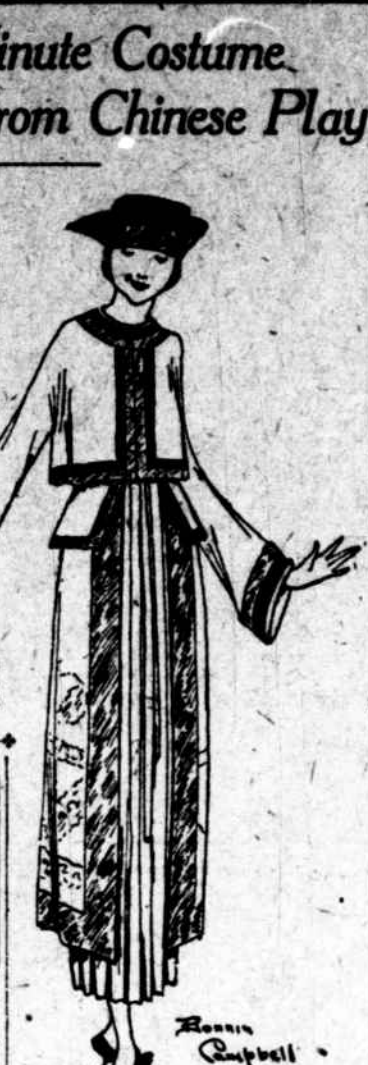
The laws of Italy are strict in regard to theaters and circuses. Every act or performance announced on the program must be given.

DEATH RATE.

Investigation has shown that wherever the labor of women approximates that of men, the death rate of women rises.

ORANGE BLOSSOMS.

Orange blossoms were adopted for bridal wreaths because the orange branch bears fruit and flowers at the same time—a sign of plenty.



Virginia Lee's Personal Answers To Herald Readers' Questions

Virginia Lee's Personal Answers To Herald Readers' Questions

Each season brings forth its new material and most of us women invest in at least one or two articles which have been developed in it.

This year we will be buying cartridge silk, for not only has it been dyed in the most inviting shades but its durability is an asset.

Now the name might suggest that it is a silk shot with something or other but it did not gain its name in any such fashion. It is just a part of the large quantity of silk for cartridge bags that the government had on hand when the armistice was signed.

Everything from evening gowns to sport suits and shirt waists as well as frocks for the "kiddies" can be fashioned from this material in its wide scope of colors, including the standard and pastel shades and all those new tints such as orchid, turquoise, plum and peach.

Considering the fact that turquoise and peach are to be the popular shades for evening this material should be a winner. It has just enough body to drape prettily and be clinging as well.

One white already developed in this new material is in oyster-white silk embroidered with yellow threads in a wheat design.

Objections.

Dear Miss Lee: My father's mother does not wish me to marry her son because he is her chief support. I have never met her, though we live in the same city. Because of her objections we have considered the advisability of being married secretly. But my mother is much opposed to this. She insists that we marry openly or not at all. What is your advice—L.

Your mother is right in this. A secret marriage is never advisable. In this case it would be almost certain to antagonize your father's mother and make an unpleasant situation worse. Your fiancé should have arranged to have you meet his

mother before this. If she knew you and could be made to realize that you have no wish to deprive her of her son's affection and support, perhaps she would withdraw her objections to your marriage. It was her place to call, to see you when she learned of the engagement or to ask her son to bring you to see her. As she has failed to do this, your fiancé should ask her if he may bring you to see her. If she refuses to receive you and you and this young man decide to marry regardless of his mother's wishes, you should at least do so with her full knowledge.

Women's Clubs

PI Beta Phi alumnae will meet this afternoon at 4 o'clock at the residence of Miss Margaret Clarke, 1775 Lanier place.

League of American Pen Women has outlined a course of study of American literature, at its headquarters, 1722 H Street. Dean Wilbur will speak this evening at 8.

Mrs. Pearson, president of the league, has returned from New York, where she formed a branch of the organization. The National League, which has its headquarters here, has had new members this year to its credit.

The Lambda Alumnae chapter of Delta Zeta will meet this afternoon from 4 to 6 in the girls' social room of the Community Service House, 1405 Pennsylvania avenue. Miss Helen Schumacher will act as hostess. All Delta Zetas in Washington are cordially invited to be present.

The District of Columbia Parent-Teachers' Association will meet this afternoon at 2 o'clock at the Teachers' Club, 602 Seventh street. Representative William D. Upshaw will speak on the vital needs of the parent-teachers' associations in the schools.

The Sigma Gamma Omega Sorority will give a dance this evening at 2400 Sixteenth street. The fifteen young women who are active members will be hostesses to a large number of guests.

HOROSCOPE.

TUESDAY, FEBRUARY 17, 1920

Although Neptune is in beneficent aspect this is read as an unfortunate day by astrologers who find that Mars, Jupiter, Saturn and Mercury are all in malefic aspect.

Certain of those who read the stars explain chaos of the present time as due in part to the influence of a strange planet that has not yet been actually discovered by scientists.

Jupiter, now between Cancer and Leo, will have a compelling power over business and commercial affairs, making for surprising and unusual conditions.

On this day the public prints may contain much that is disturbing to the mind, for Mars is in sinister aspect.

Merchants should be exceedingly wise in all their dealings during this government of the stars, for many exposures will be made that will cause widespread suspicion of all who buy and sell.

It is not a favorable rule for farmers or for any class of men who draw their sustenance from the earth.

The stars that aid the organizing and executive faculties of men are not in an aspect promising to Presidential candidates, for confusion and divisions seem to be encouraged by the planetary rule.

Girls born at this time are likely to develop into women of extraordinary beauty and keen intelligence. It is prophesied. The coming generation will attain to the highest physical and mental development in history, if the stars read aright.

Increase of immigration will bring large numbers of women to the United States during the months of spring, especially in May, the season foretold.

Persons whose birthdate is in May have a year of stress but they will not suffer if they avoid speculation and extravagance.

Children born on this day may be inclined to be self-willed. These subjects of Aquarius with their principal ruler are on the cusp and so partake of Pisces characteristics.

(Copyright, 1920.)

IS THIS YOUR TYPE?

By MARIE LA ROQUE

Copyright, 1920, by the McClure Newspaper Syndicate.

The Long Upper Lip.

Shakespeare wore a mustache, but Sir Walter Scott did not. And that is why when you recall the faces of these two men as you have seen them so often portrayed you remember the long upper lip of the latter, but not of the former.

Maybe the reason that Shakespeare allowed a mustache to grow was because of the extreme

endurance, and there must have been much of this present in the make-up of these two bards or they could never have done the creative work that they did. Perhaps the long upper lip also indicates a poetic ability, although the short upper lip is usually considered more "artistic." The fact is that Whitman and Elizabeth Browning also had lengthy upper lips, and perhaps you know of some other poets to add to the list.

If well shaped, the long upper lip is said to indicate eloquence, and to prove this theory such names as advanced as those of Demosthenes, Cicero, Fox, Edmund Burke and Lord Palmerston.

The typical Irish face is usually shown with length in this part of the face, although if you look through the portraits of English notables, you will see that quite a number of them are blessed with long lips as is the case in Ireland.

But then, as every Irishman will tell you, there is often a trace somewhere of Irish blood in the Englishman who achieves success.

Let us fancy that only good traits are ascribed to the long upper lip, be it said that this type of person is supposed to possess considerable self-esteem as well as assertiveness. The humble in spirit seldom are cast in this mold.

Moreover, it is one of the traits that is decidedly masculine. The artist, in depicting a man's face, always makes the upper lip proportionately longer than he would in a woman's face. It is an essential difference between masculine and feminine, although this does not mean that many thoroughly masculine men do not have a short upper lip, or that all purely feminine women are short-lipped.

Have you ever noticed how many popular heroes of the film world resemble William Hart, who certainly heads the list in this category? Students of physiognomy tell us that the long upper lip indicates physical and mental

length of this upper lip of his. Like men of the present day he may have sought this means of concealing the irregularity of his face. Someone interested in a comparative study of the features of great men applied a measuring stick to the death mask of Sir Walter Scott and the Stratford bust of Shakespeare. The result showed a great similarity in the features of these two men, especially in the measurements of the upper lip.

Now what does this mean? Can it be that Shakespeare and Scott, the one the greatest literary figure of England and the other of Scotland, had some trait in common that is indicated by this peculiarity? Students of physiognomy tell us that the long upper lip indicates physical and mental

length of this upper lip of his. Like men of the present day he may have sought this means of concealing the irregularity of his face. Someone interested in a comparative study of the features of great men applied a measuring stick to the death mask of Sir Walter Scott and the Stratford bust of Shakespeare. The result showed a great similarity in the features of these two men, especially in the measurements of the upper lip.

Now what does this mean? Can it be that Shakespeare and Scott, the one the greatest literary figure of England and the other of Scotland, had some trait in common that is indicated by this peculiarity? Students of physiognomy tell us that the long upper lip indicates physical and mental

length of this upper lip of his. Like men of the present day he may have sought this means of concealing the irregularity of his face. Someone interested in a comparative study of the features of great men applied a measuring stick to the death mask of Sir Walter Scott and the Stratford bust of Shakespeare. The result showed a great similarity in the features of these two men, especially in the measurements of the upper lip.

Now what does this mean? Can it be that Shakespeare and Scott, the one the greatest literary figure of England and the other of Scotland, had some trait in common that is indicated by this peculiarity? Students of physiognomy tell us that the long upper lip indicates physical and mental

length of this upper lip of his. Like men of the present day he may have sought this means of concealing the irregularity of his face. Someone interested in a comparative study of the features of great men applied a measuring stick to the death mask of Sir Walter Scott and the Stratford bust of Shakespeare. The result showed a great similarity in the features of these two men, especially in the measurements of the upper lip.

Now what does this mean? Can it be that Shakespeare and Scott, the one the greatest literary figure of England and the other of Scotland, had some trait in common that is indicated by this peculiarity? Students of physiognomy tell us that the long upper lip indicates physical and mental

length of this upper lip of his. Like men of the present day he may have sought this means of concealing the irregularity of his face. Someone interested in a comparative study of the features of great men applied a measuring stick to the death mask of Sir Walter Scott and the Stratford bust of Shakespeare. The result showed a great similarity in the features of these two men, especially in the measurements of the upper lip.

Now what does this mean? Can it be that Shakespeare and Scott, the one the greatest literary figure of England and the other of Scotland, had some trait in common that is indicated by this peculiarity? Students of physiognomy tell us that the long upper lip indicates physical and mental

length of this upper lip of his. Like men of the present day he may have sought this means of concealing the irregularity of his face. Someone interested in a comparative study of the features of great men applied a measuring stick to the death mask of Sir Walter Scott and the Stratford bust of Shakespeare. The result showed a great similarity in the features of these two men, especially in the measurements of the upper lip.

Now what does this mean? Can it be that Shakespeare and Scott, the one the greatest literary figure of England and the other of Scotland, had some trait in common that is indicated by this peculiarity? Students of physiognomy tell us that the long upper lip indicates physical and mental

length of this upper lip of his. Like men of the present day he may have sought this means of concealing the irregularity of his face. Someone interested in a comparative study of the features of great men applied a measuring stick to the death mask of Sir Walter Scott and the Stratford bust of Shakespeare. The result showed a great similarity in the features of these two men, especially in the measurements of the upper lip.

Now what does this mean? Can it be that Shakespeare and Scott, the one the greatest literary figure of England and the other of Scotland, had some trait in common that is indicated by this peculiarity? Students of physiognomy tell us that the long upper lip indicates physical and mental

length of this upper lip of his. Like men of the present day he may have sought this means of concealing the irregularity of his face. Someone interested in a comparative study of the features of great men applied a measuring stick to the death mask of Sir Walter Scott and the Stratford bust of Shakespeare. The result showed a great similarity in the features of these two men, especially in the measurements of the upper lip.

Now what does this mean? Can it be that Shakespeare and Scott, the one the greatest literary figure of England and the other of Scotland, had some trait in common that is indicated by this peculiarity? Students of physiognomy tell us that the long upper lip indicates physical and mental

length of this upper lip of his. Like men of the present day he may have sought this means of concealing the irregularity of his face. Someone interested in a comparative study of the features of great men applied a measuring stick to the death mask of Sir Walter Scott and the Stratford bust of Shakespeare. The result showed a great similarity in the features of these two men, especially in the measurements of the upper lip.

Now what does this mean? Can it be that Shakespeare and Scott, the one the greatest literary figure of England and the other of Scotland, had some trait in common that is indicated by this peculiarity? Students of physiognomy tell us that the long upper lip indicates physical and mental

length of this upper lip of his. Like men of the present day he may have sought this means of concealing the irregularity of his face. Someone interested in a comparative study of the features of great men applied a measuring stick to the death mask of Sir Walter Scott and the Stratford bust of Shakespeare. The result showed a great similarity in the features of these two men, especially in the measurements of the upper lip.

Now what does this mean? Can it be that Shakespeare and Scott, the one the greatest literary figure of England and the other of Scotland, had some trait in common that is indicated by this peculiarity? Students of physiognomy tell us that the long upper lip indicates physical and mental

length of this upper lip of his. Like men of the present day he may have sought this means of concealing the irregularity of his face. Someone interested in a comparative study of the features of great men applied a measuring stick to the death mask of Sir Walter Scott and the Stratford bust of Shakespeare. The result showed a great similarity in the features of these two men, especially in the measurements of the upper lip.

Now what does this mean? Can it be that Shakespeare and Scott, the one the greatest literary figure of England and the other of Scotland, had some trait in common that is indicated by this peculiarity? Students of physiognomy tell us that the long upper lip indicates physical and mental

length of this upper lip of his. Like men of the present day he may have sought this means of concealing the irregularity of his face. Someone interested in a comparative study of the features of great men applied a measuring stick to the death mask of Sir Walter Scott and the Stratford bust of Shakespeare. The result showed a great similarity in the features of these two men, especially in the measurements of the upper lip.

Now what does this mean? Can it be that Shakespeare and Scott, the one the greatest literary figure of England and the other of Scotland, had some trait in common that is indicated by this peculiarity? Students of physiognomy tell us that the long upper lip indicates physical and mental

length of this upper lip of his. Like men of the present day he may have sought this means of concealing the irregularity of his face. Someone interested in a comparative study of the features of great men applied a measuring stick to the death mask of Sir Walter Scott and the Stratford bust of Shakespeare. The result showed a great similarity in the features of these two men, especially in the measurements of the upper lip.

Now what does this mean? Can it be that Shakespeare and Scott, the one the greatest literary figure of England and the other of Scotland, had some trait in common that is indicated by this peculiarity? Students of physiognomy tell us that the long upper lip indicates physical and mental

length of this upper lip of his. Like men of the present day he may have sought this means of concealing the irregularity of his face. Someone interested in a comparative study of the features of great men applied a measuring stick to the death mask of Sir Walter Scott and the Stratford bust of Shakespeare. The result showed a great similarity in the features of these two men, especially in the measurements of the upper lip.

Now what does this mean? Can it be that Shakespeare and Scott, the one the greatest literary figure of England and the other of Scotland, had some trait in common that is indicated by this peculiarity? Students of physiognomy tell us that the long upper lip indicates physical and mental

length of this upper lip of his. Like men of the present day he may have sought this means of concealing the irregularity of his face. Someone interested in a comparative study of the features of great men applied a measuring stick to the death mask of Sir Walter Scott and the Stratford bust of Shakespeare. The result showed a great similarity in the features of these two men, especially in the measurements of the upper lip.

Now what does this mean? Can it be that Shakespeare and Scott, the one the greatest literary figure of England and the other of Scotland, had some trait in common that is indicated by this peculiarity? Students of physiognomy tell us that the long upper lip indicates physical and mental

length of this upper lip of his. Like men of the present day he may have sought this means of concealing the irregularity of his face. Someone interested in a comparative study of the features of great men applied a measuring stick to the death mask of Sir Walter Scott and the Stratford bust of Shakespeare. The result showed a great similarity in the features of these two men, especially in the measurements of the upper lip.

Now what does this mean? Can it be that Shakespeare and Scott, the one the greatest literary figure of England and the other of Scotland, had some trait in common that is indicated by this peculiarity? Students of physiognomy tell us that the long upper lip indicates physical and mental

length of this upper lip of his. Like men of the present day he may have sought this means of concealing the irregularity of his face. Someone interested in a comparative study of the features of great men applied a measuring stick to the death mask of Sir Walter Scott and the Stratford bust of Shakespeare. The result showed a great similarity in the features of these two men, especially in the measurements of the upper lip.

Now what does this mean? Can it be that Shakespeare and Scott, the one the greatest literary figure of England and the other of Scotland, had some trait in common that is indicated by this peculiarity? Students of physiognomy tell us that the long upper lip indicates physical and mental

length of this upper lip of his. Like men of the present day he may have sought this means of concealing the irregularity of his face. Someone interested in a comparative study of the features of great men applied a measuring stick to the death mask of Sir Walter Scott and the Stratford bust of Shakespeare. The result showed a great similarity in the features of these two men, especially in the measurements of the upper lip.

Now what does this mean? Can it be that Shakespeare and Scott, the one the greatest literary figure of England and the other of Scotland, had some trait in common that is indicated by this peculiarity? Students of physiognomy tell us that the long upper lip indicates physical and mental

length of this upper lip of his. Like men of the present day he may have sought this means of conce